



Editor's Letter In This Issue:

It's that time of the year, when campus is teeming once again with students and nervous energy, the air is starting to feel crisper, and you can finally wear your jean jacket without sweating excessively. As many of us return to Hyde Park to start another academic year, we welcome many more neophytes to the City of Big Shoulders. This issue of the *WHPK Zine* is largely local in focus: read on for an interview with Chicago shredders HAKI, comprehensive listings of record stores, music venues, and upcoming concerts in Chicago, new album reviews from WHPK staff, and much much more. For those of you who are new to Chicago and want to dive head-first into the amazing music scene that this city has to offer, you've found the right guide. And even if you're not, there's plenty more for you to discover in our biggest issue to date. Go forth and thrash!

WHPK ZINE

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Positively Heavy: In Conversation with

conducted by Juliet Eldred

HAKI

Very rarely do I encounter a band that totally floors me the moment they start their set. This past July, I had the privilege of seeing Haki perform, while playing a show with my friends' band Slurp's Up in the meeting hall of a Lutheran church in Andersonville. Their unique synthesis of influences, ranging from Perfect Pussy to John Coltrane, confrontational stage presence, and relative youth (every member is under 21), not to mention the fact that they fucking RIP, were enough to make me want to tell everyone I know about them. I spoke to Kelsey Ashby (vocals), Yusuf Muhammad (guitar) and Connor Tomaka (bass) via Facebook chat about their origins, influences, admiration of Earl Sweatshirt, politics, and what their future holds now that their drummer is in school on the West Coast.

Juliet Eldred: First off—how did you all meet?

Kelsey Ashby: Me, Ruby, and Yusuf went to the Chicago High School for the Arts together. They were a year older than me and the only ones into the same things that I was into musically, so I dug them. Yusuf needed a vocalist back in November of 2012 so I “auditioned” and we went from there. And then there was Connor!

Connor Tomaka: I filled in on bass for Crude Humor while their bass player Bradley was out of town. I met Ruby and Yusuf there and they asked if I wanted to play in Haki...this was February 1st 2014.

Yusuf Muhammad: We met him at a Crude Humor show. Connor and Ruby jammed at the end of the show and I guess they fell in love (musically).

CT: True.

JE: On your Facebook page, you describe your sound as “indie-punk, no-wave, doom-punk, experimental.” Which

bands would you say have influenced you all the most musically?

M: Mumford and Sons

E: But actually though

CA: I wanted to be a “punk” singer ever since I heard Biki Kill, and I got into other riot grrrl bands. I would say my greatest influence is Earl Sweatshirt.

M: My main musical influences were/are Rage Against the Machine, Earl Sweatshirt, Broadcast, Opposites, Perfect Pussy, Sonic Youth, John Coltrane, Liars, Robert Glasper, and Lamb of God. Kelsey doesn't like Perfect Pussy though.

CA: I don't. I also like Pussy Riot, Ella Fitzgerald, Bjork, Barbra Streisand, Robert Plant and Megadeth. Sorry it took me a while to think about that question.

CT: Parliament, Led Zeppelin, Radiohead, Ron Carter, An-

Kelsey and Ruby of Haki, Live at the Silver Room (Photo Juliet Eldred)



imal Collective, of Montreal, Neil Young, and Fugazi
JE: I can definitely hear echoes of a lot of these bands in your music (some more than others). In April you released your first full album, *Positive*. What was the songwriting and recording process like for that?

KA: Everything was super rushed. We wanted it to sound good but most of it was written right there in the studio.

YM: The best stuff wasn't rushed, like "Weigh me Down," "Fran Griffin...", and "Big Nothing" were all written beforehand. "Pass the Hat," the interludes, "Remember Feinberg," and most of the rest were either only rehearsed once or written right in the studio for the most part. We learned that we need to plan ahead. We're actually still learning that because the next EP was a bit rushed at first too; less so than with the album though.

JE: I definitely couldn't tell that it was rushed when I listened to it. Where did you record?

YM: With Ryan Segura (Void the Light) in his basement

JE: As you mentioned, you guys have an EP coming out soon. How do you think it compares to *Positive* (sonically, compositionally, aesthetically, et cetera).

YM: It's shorter and the songs are faster. The whole thing is under 15 minutes. It's sounds more punk but it's still very weird just in different ways. I barely do any power chords on the whole thing; it's mostly jazz chord voicings or things I just made up in my head.

KA: I think the lyrics are more metaphorical. The vocals sound less produced in a good way, but still rhythm-based.

YM: I think the vocals are the weirdest thing about the EP. There's not a lot of repetition; it's more force and less melody but it still catches your attention because it's so weird.

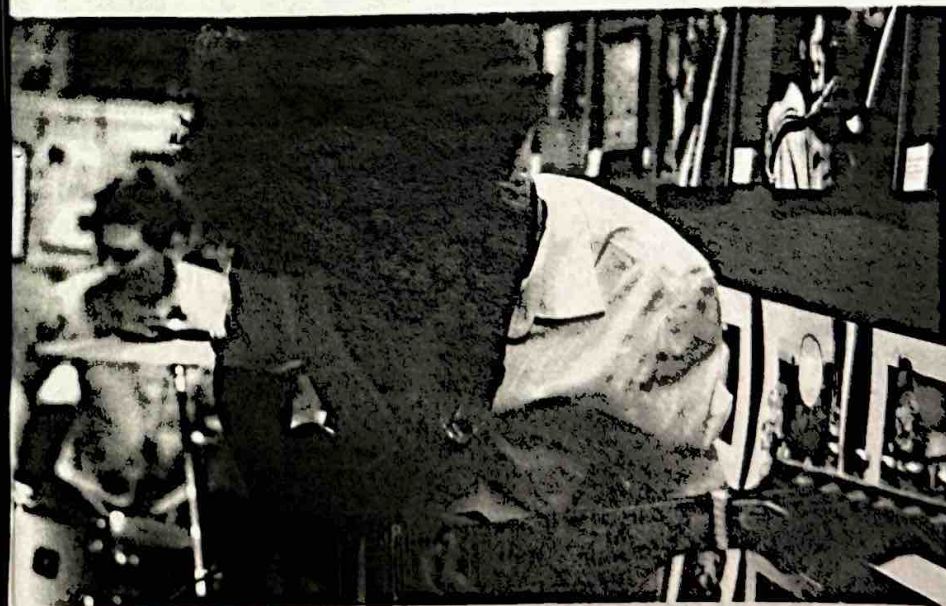
JE: This sounds fantastic; I can't wait to hear it. Yusuf—you

mentioned the jazz voicings you used on chords in the upcoming EP and I've noticed something of a jazz-y influence in your sound; it definitely seems unique amongst the Chicago punk bands with whom I'm familiar. Thoughts?

M: Well I know for me it just makes sense to go in the direction of jazz because in terms of what you can do with it, it's practically limitless, it's the best music ever created and if you're not hip to it you're selling yourself short. I incorporate it because it's a part of me and my culture as a black man. I just love it so much. It has all the emotion of black people and all the musical complexities of white people, but done in a way that white people never could have invented on their own. I don't know what other bands like Health and Beauty, Evasive Backflip and others who incorporate it think, but that's what I think.

E: How have your experiences been with the Chicago DIY scene?

Yusuf of Haki, Live at the Silver Room





Connor of Haki, Live at the Silver Room

YM: Our experience in the DIY scene has been pretty damn awesome so far. We've met so many awesome bands and people and continue to get inspired by them musically. I would like to say I wish there were more politics in it though. A lot of places we go, there aren't a lot of socially conscious individuals on all levels. We're trying to get more involved in the places where that is held to more of a higher standard. Overall I feel like most places we stand out musically though as well and we're sort of still finding our place in the scene.

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NO JUSTICE:

LA Punk as *Noir*

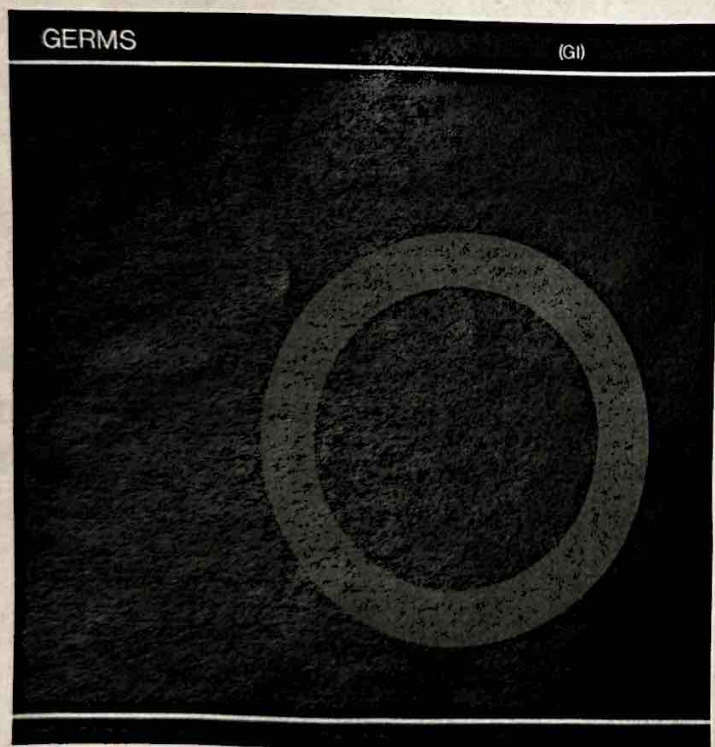
by Mike O'Flaherty

For nearly a century Los Angeles has constituted the outermost point of the United States, geographically and psychologically. Moving down and out from America's northeast point of origin, it's as far away as you can get. Paradise at the end of the rainbow, bottom of the bottomless pit—it's been all this and more to many Americans. Even the environment evinces a certain extremism. There's the famous brilliance of the ocean and sun, of course, but eerier, more singular scenes as well—the blinding, salmon-tinted brightness of the late afternoon light, the sharp, dry air at three in the morning, when the smog is gone and you can notice the scent of eucalyptus and wonder if you heard someone screaming across the street. This is the city Raymond Chandler wrote about; its presence in the arts of Los Angeles has waxed and waned in the decades since the classic noir era. Among its most striking and pronounced manifestations was in LA punk and the music that came in its wake. Here are a few personal favorites, in rough chronological order.

1) Germs, "Strange Notes"

The version I have in mind here is the studio take from *GI* (1979); the live version from their final show at the Starwood (1980; finally issued complete by Rhino in 2012) outdoes it for sheer desperate abandon, but lacks the studio version's precise and searing clarity of darkness. Over breakneck punk

rock on the verses, the rhythm section tumbling forward while Pat Smear's guitar weaves between roaring chords and gnarled single-note swirls, Darby Crash snarls the tale of Billy Druid, on the run from his crimes, his desires, his friends, his enemies, himself. On the wordless choruses, it all catches up and stares him right in the face—an immense, crystalline guitar chord hovers in midair, while the bass and drums stairstep down in afterimage shock, then the chord crashes down in thunderous minor key shards. Crash lived this kin of endless chase with his demons—and they caught HIM, too.



2) Go-Gos, "This Town"

The perennial semi-competent little sisters of the early LA punk scene, the Go-Gos came roaring out of its ruins at the turn of the '80s with a sound just as sharp and desperate,

but airsprayed with a layer of pure-pop shimmer. This track and the first side of their '81 debut LP, *Beauty and the Beat*; it's an anthem to the glamour of nightlife on the REAL Hollywood's Boulevard of Broken Dreams—hookers, junkies, "catty girls and pretty boys," "discarded stars like worn-out cars."

Starting out with the rhythm-section's wound-tight stutter and junkyard surf-guitar, following Kathy Valentine's winding bassline through side-streets and down along the Strip, it ascends to a luminous minor-key glide on the chorus, Belinda Carlisle's snarling/sneering "This town is so glamorous" up top.

3) The Adolescents, "Kids of the Black Hole"

These guys were among the toughest AND most tune-savvy of Orange County's hardcore pioneers; this song, from their self-titled 1982 debut, is their epic statement, kind of like a cross between "Born to Run" and "A Clockwork Orange."



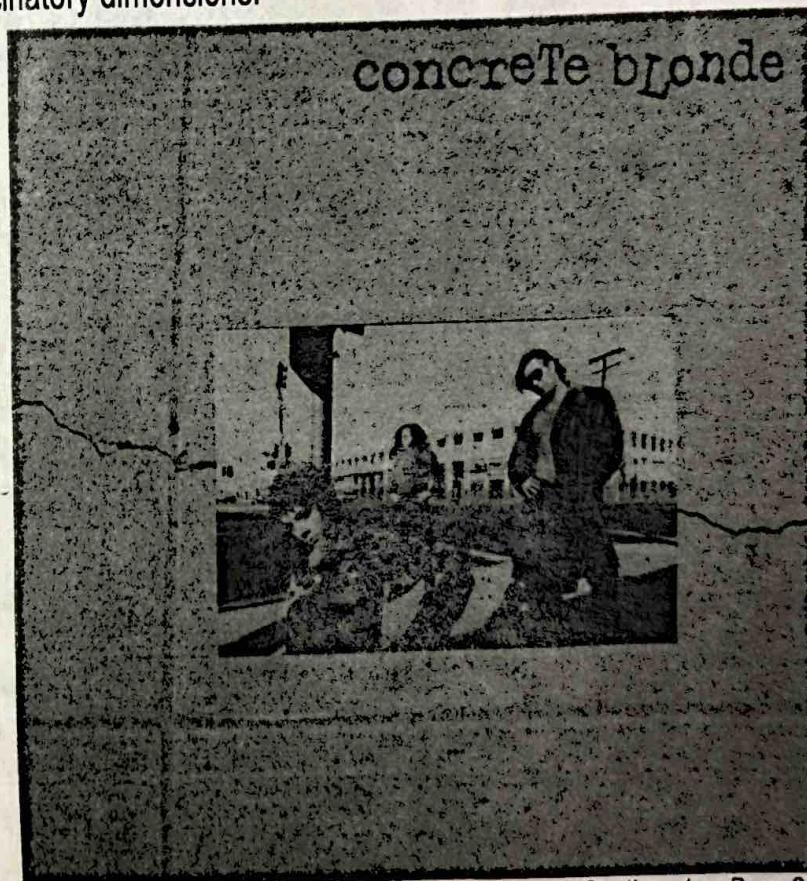
Written by the great Rikk Agnew and driven by his visionary guitar harmonics, it tells the story of "Unit 2," the prefab suburban housing block where the band and their friends lived out "the nights of careless drinking," "the nights of violence," "the nights of noise," until it all came to an end and "no sound is heard from Unit 2, where there was once so much to do." After a sparse, haunted intro, the band locks into an iron-fisted skittering punk-rock soundscape that conjures the entire vast neon-lit grid of LA suburbia glittering in the darkness. Ramping up the pressure on the bridge until it bursts into a chaotic scrawl of lead guitar, they bear down one last mad ride through the chorus then end cold, leaving vocalist Tony Cadena muttering "kids of the black hole" into the void.

4) Cheifs, "No Justice"

The title of this song could serve to describe this band's career. The Cheifs (sic) were the one band ever produced by Darby Crash and had cuts on the earliest SST comps, yet they remained under-recorded by the time they broke up. This song illustrates well what a loss that was. A block-busting bassline, rumbling drums and guitar as thick as sewer smoke rushing up from an open manhole drive a classic noir narrative: a stick-up kid gets in way over his head, walks out of a crime scene straight into an ambush by the cops. The way the singer drawls "you're gonna die in a hail of lead, comin' down on you from above" right before the chorus goes far beyond snotty into some sort of apotheosis of dead-eyed cool.

5) Concrete Blonde, "Over Your Shoulder"

From their self-titled 1986 debut; their later stuff is kind of aimless, but they started out a hot Hollywood gutter/bar-band rock and roll unit, with pointy post-punk and Paisley Underground accents. This track is a fast freeway blaster, with vocalist Johnette as a beady-eyed stalker hiding in the shadows, always only a breath away. There's a great guitar break in the middle where clashing waves of razor-edged, echoing jangle conjure a paranoid, white-knuckled hall of mirrors that projects Johnette's Jodie Arias-esque threats into three hallucinatory dimensions.



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JE: In my experiences as well i feel like the "scene" is somewhat depoliticized and would definitely like to see that change. In that vein, are social justice-related causes important to you all as a band?

KA: VERY FUCKING IMPORTANT

CT: Yes, of course.

YM: I know for me I'm very much involved in fighting Islamophobia in America and how we've completely got a skewed view of Muslims and all the violence and discrimination we as a people face in America it's very much not talked about, even though there has been so much vandalism of mosques, verbal and physical abuse of brothers and sisters more so than anything inflicted by Muslims to Americans. I'm also passionate about Imperialism and America's effects on South America and the Middle East. We've killed millions in those country and put in place tyrannical regimes for control of their national resources. There is substantial evidence placing that as al-Qaeda's motivation for 9/11; this is also something I feel needs to be talked about more because not only is it the real cause of terrorism in America (not Islam), it is also tearing the entire world apart. I'm also a feminist. People think feminism isn't relevant anymore but there's still many ways in which women are still being oppressed through sex, media representation, the still high levels of rape and abuse especially amongst women of color and trans women. Once again this is very much swept under the rug.

JE: Completely agreed. On a different note - I remember during your set at Ebenezer Lutheran Church in Andersonville in July, you had video clips playing in the background (one that I remember particularly vividly is a time-lapse

video of plants growing in a greenhouse). Do you consider visual elements like that as integral aspects of live performance?

YM: We'd like to incorporate it more. I'm very much into moving things together such as visuals and audio. There's been a little talk between me and Kelsey about making videos specifically for each song off the EP as well as future songs. Currently though it's not heavily used, simply because many places we play in aren't able to accommodate such a thing as projections.

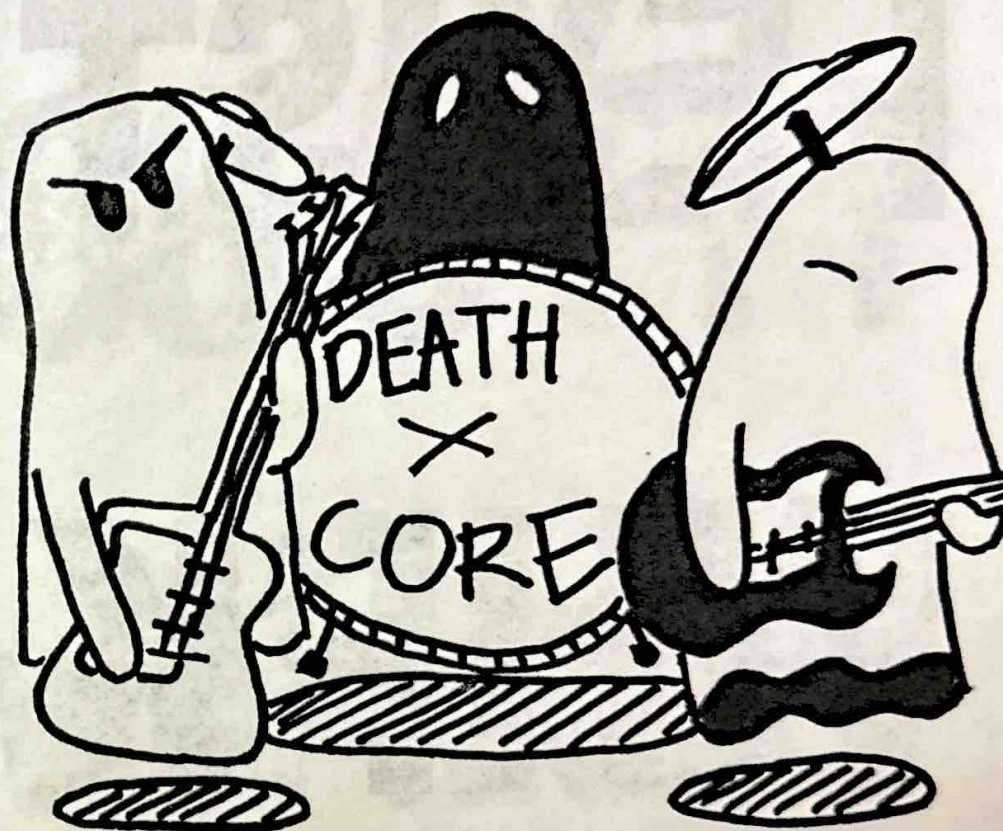
JE: Though I know Ruby [Dunphy; drummer] has moved to the West Coast for school and that you have an EP coming out later in October, what exactly does the near future hold for Haki?

YM: We're writing new material without drums; I'm really excited because it's forcing us to draw from very different influences and what we've come up with so far is very cool and interesting and is probably the best stuff we've written so far. We also have a show at Brainstorm Comics on October 24th.

CT: As of right now, we are performing as a three-piece with Ruby being away at school. On breaks when Ruby is back, we will be playing our shows as a full band again.

YM: She has articulated that she would very much like to stay in the band and would possibly rejoin full time next summer. Nothing is for sure. We'll probably know next spring.

Listen to Haki at <http://smile2.bandcamp.com>



Addie Barron

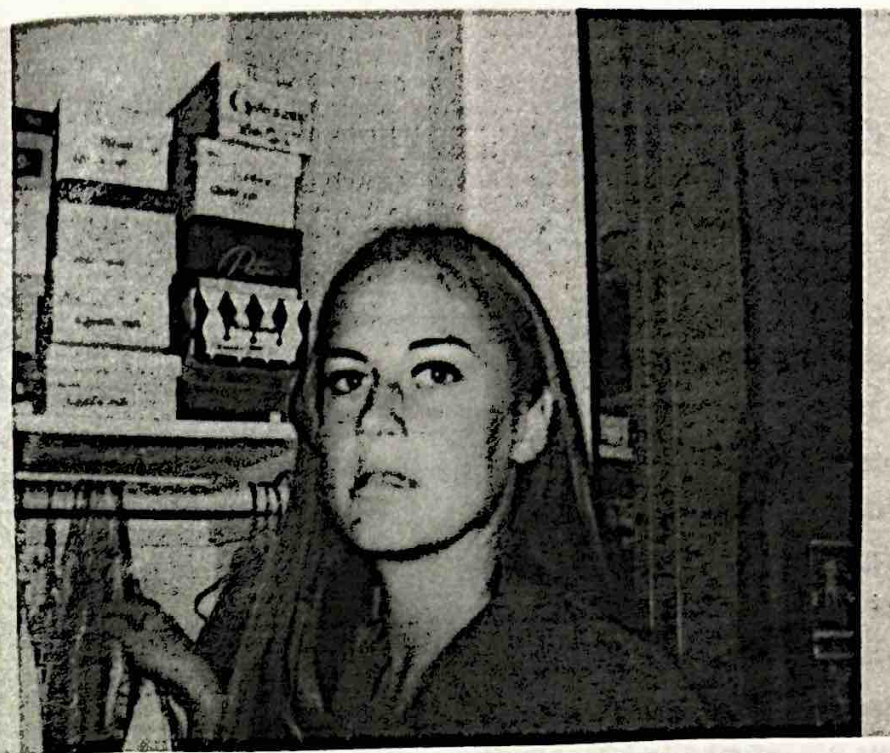
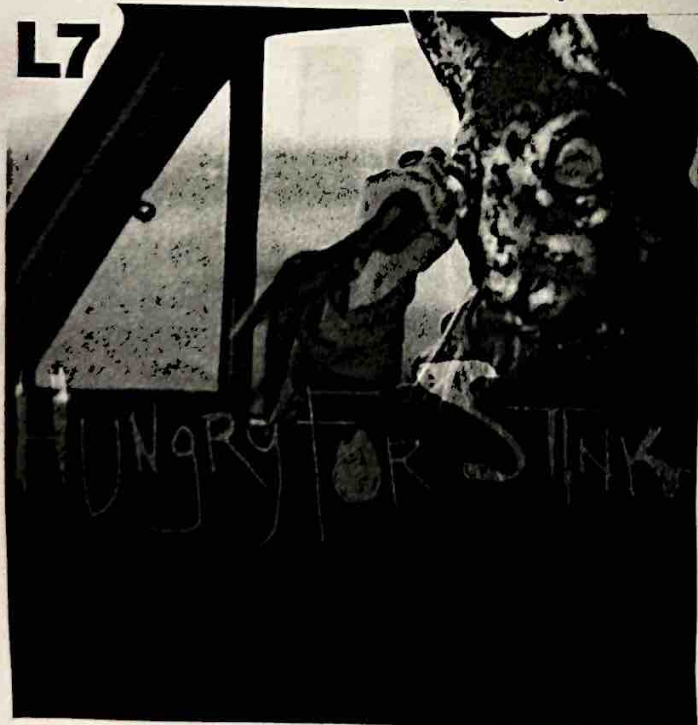
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6) L7, "Can I Run"

This one is kind of "Over Your Shoulder" seen from the other end of the binoculars. From the legendary all-women grunge/scuzzrock pioneers' 1994 *Hungry for Stink* LP, it paints a picture of life at the mercy of a nameless, anonymous but very personal "enemy" hiding in plain sight on the sun-blinded LA streets, waiting to strike at any moment. The music takes the band's signature steady, low-end fuzz piledriver and winds into a machine of teeth-gritting tension, only slightly attenuated when the guitarist lets off thin, piercing squalls of dirty feedback at the end of the chorus. When Donita Sparks snarls, "I'm scared every FUCKING day," you'll swear you just saw someone moving furtively from the corner of your eye.



7) Dum Dum Girls, "Jail La La"

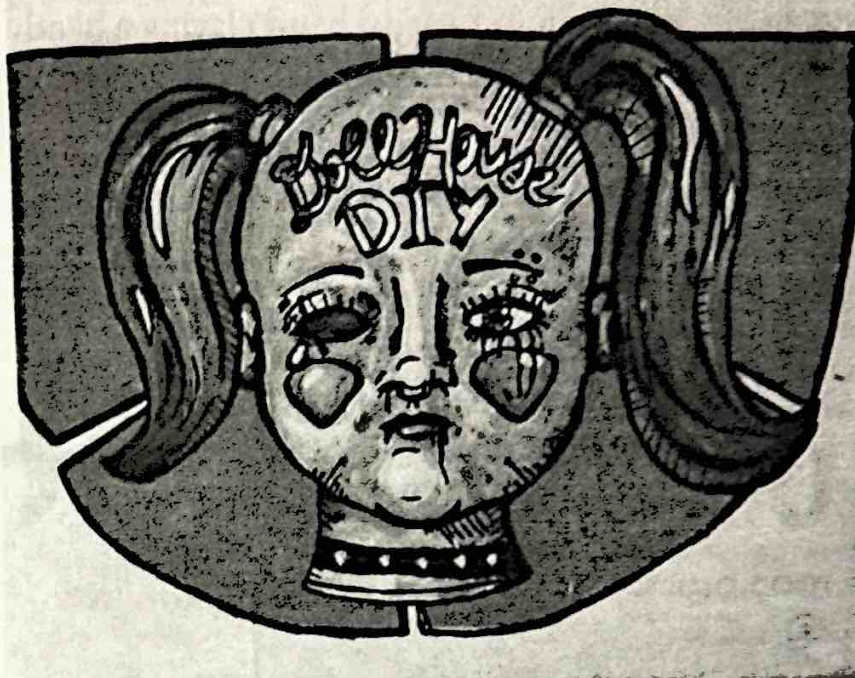
From their 2010 debut album *I Will Be*, when they were still quite clangy and angular—ideally situated to reproducing in sound the experience of waking up locked in a cell. The music is more straightforwardly girl-group/surf/garage-oriented than their later stuff, and Dee Dee invests her la-la-la-la-la's with the mixture of giddiness and chagrin appropriate to this sort of situation. The whole thing reminds me of Elliott Gould's waking-up-in-jail scene in Altman's great latter-day Chandler adaptation, *The Long Goodbye*. See that one, and if you want '80s punk/post-punk/new wave-inflected LA noir on celluloid, try *The Hidden*, *To Live and Die in LA*, Wim Wenders's *The State of Things...*, and *Repo Man*, definitely *Repo Man*.

Local **The Dollhouse** Spotlight

The true essence of the do-it-yourself spirit is best seen in the makeshift DIY spaces—the basements, living rooms, garages, warehouse spaces, and really any place with a PA and enough space—run by those ambitious individuals who aren't quite satisfied with the available venues in their communities. And while such spaces are often ephemeral (see: the recently departed Chicago DIY space Animal Kingdom) or difficult to access, I was able to reach out to Serena Fath, a third-year film student at Columbia College Chicago, who runs a venue called The Dollhouse out of her apartment in Irving Park, who shared a little about her space and its mission. Here's what she has to say. - Juliet

The Dollhouse DIY is a feminist venue for art and performance shows located in Irving Park, founded by Lola Gutierrez, Cassandra Jimenez, and myself. We are all artists ourselves and we originally started The Dollhouse because we wanted to a safe space for ourselves and our friends to showcase talents and creations. We couldn't find one, so we made one.

We decided on the name The Dollhouse on a whim—excited by the concept of filling our house with creepy dolls and decapitated barbies... but the more I think about the name, the more I like it. Baby dolls are this toy given to young girls essentially training them to want to be



mommies and Barbie dolls are this toy given to young girls essentially training them to want to dress up and be pretty. Dolls could be viewed as a tool of the patriarchy. However, there is this conflicting trope from horror films of the creepy killer doll. For some reason, dolls have this jarring & scary effect. Dolls, who resemble sweet little girls—something I spent my childhood being viewed as (helpless, weak, innocent, clueless...)-- have this weird power over people. I love it.

To me, DIY means power. If you take any art history class, you will soon find out that before the last century or so, all famous art was commissioned by aristocrats. Here at The Dollhouse DIY, we leave that notion at the front door. The artist is in full control of her art. No, I don't need 50 grand worth of film equipment to make a

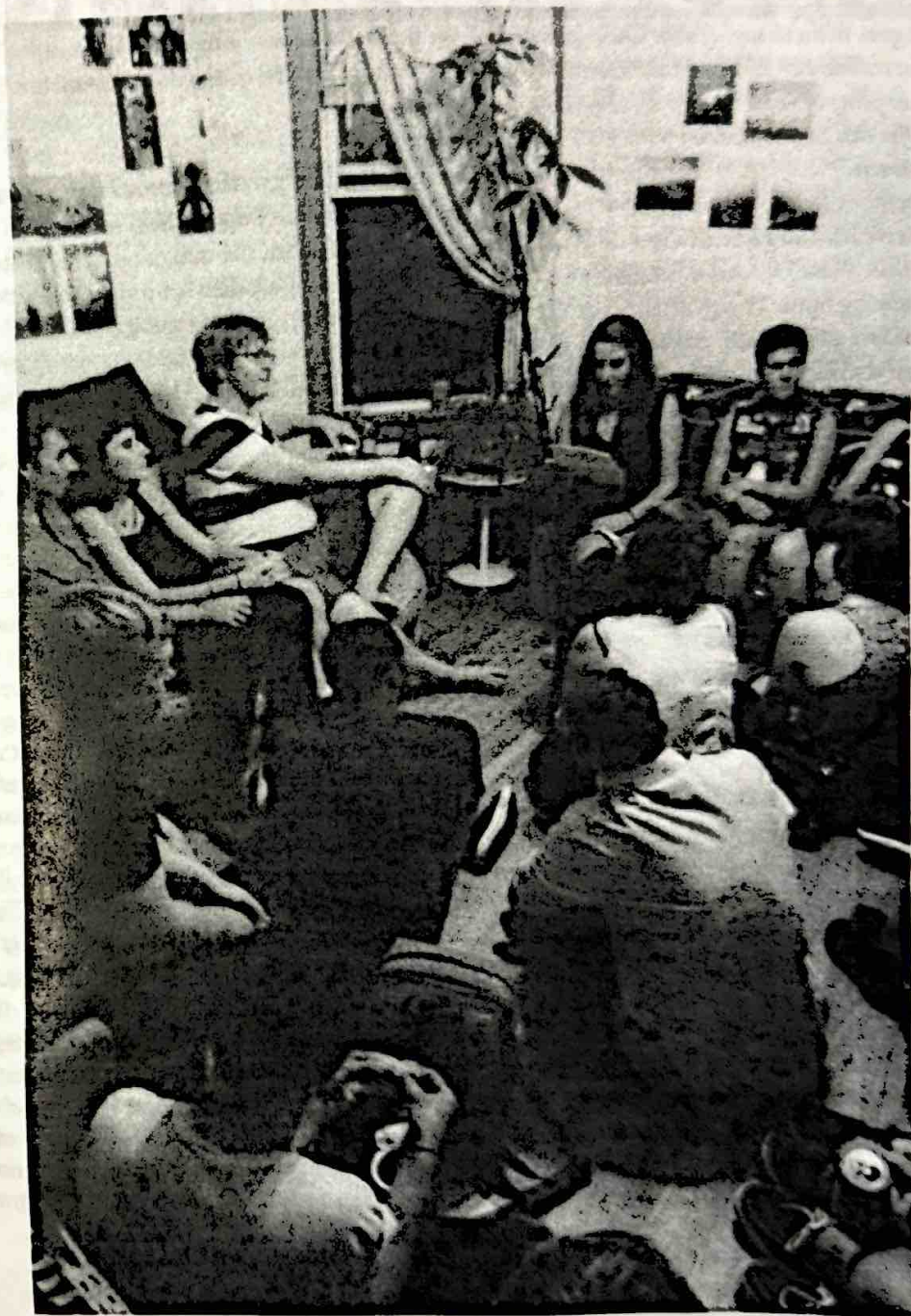
badass movie. Yes, I can form a girl band playing a hand-me-down guitar and a pawn shop amp. Money and creativity have nothing to do with each other.

If you are interested in organizing a show at The Dollhouse DIY or want to learn more about the space, feel free to contact Serena at serenafath@gmail.com or check out facebook.com/thedollhousediy



Wilt Candy performs at The Dollhouse

A poetry reading at The Dollhouse



re-claim verb \ri-'klām\ : TO RECLAIM

POSSESSION OF [OR]

why your

= "ANACONDA"

is irrelevant

TO SIR MIX-A-LOT & CO. : "The

black man... particularly since the Black Movement,

has been in the position to define the black woman. He is the one who tells her whether or not she

OH MY. GOD. BECKY,

LOOK AT HER BUTT.

is a woman and what it

is to be a woman.

— Michele Wallace, 1978

NICKI MINAJ IS NOT HERE FOR YOU. HER

I'M NOT YOUR... harem girl, geisha doll, banana picker, pom-pom girl, pum-pum shorts coffee maker, town-whore, belly dancer, La Malinche, Venus Hottentot, laundry girl,

your ~immaculate ~ vessel,

* EMASCULATING *

EXOTIC

NOT YOUR

princess

YOUR EROTIC

NOT

BUNS ARE NOT HERE FOR YOU, OR FOR YOUR ANACONDA, OR ME OR FOR BECKY, OR FOR YOUR QUEEN OF THE NILE FANTASIES — NOT FOR YOUR EROTIC AND NOT TO BE YOUR EXOTIC.

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up where 90s ambient house left off, but with an added sense of texture and layering that many electronic artists fail to notice.

Afghan Whigs

Their Spotify says "soul-inflected post-punk quartet", but I say Pearl Jam with a worse singer. If you somehow feel like the most underrated genre of the 90s was grunge and own more than one Collective Soul album, this is a must-see event of the season. Otherwise, to be frank, who the fuck cares?

Bombay Bicycle Club

By all rights, I should hate this. Elevated landfill indie, meaningless lyrics, and a guitar tone that owes both Paul Simon and the Edge writing credits? I mean, these guys are basically Two Door Cinema Club with more variety in songwriting. Nevertheless, they have a knack for structure and tension in their songs (esp. *Lights Out*, *Words Gone*) that puts them more in the company of innocuous-yet-intriguing country-mates Foals than sonically similar upbeat bores Walk the Moon.

The Rural Alberta Advantage

Folk-rock, but not folk-punk (big distinction). More concerned with poetics than any of your favorite Violent Femmes offshoots, the RAA find themselves more in the vein of Jeff Mangum without the surrealism. Simplistic, but confident.

October 16th

Zola Jesus

It's never quite clear what Zola Jesus is going for, which is too bad because her obvious talent keeps getting muddled in

underdeveloped conceptual statements. Gothic one album, wannabe pop diva the next, it's like Radiohead without channeling any of that indecision into consistently compelling music.

Gaslight Anthem/Against Me!

To these ears, the Gaslight Anthem has never properly followed up their best, *The '59 Sound*, instead allowing themselves to get caught up in the clichés that come with the Americana territory. That being said, they rawk, something that's in much shorter supply in 2014 than most want to admit. Depending on your dedication to rock'n'roll and the depths of your wallet, it's up to personal taste how cost-effective the Gaslight Anthem is. Against Me!, on the other hand, is one of the most politically intriguing punk bands this year, thanks to Laura Jane Grace's embrace of her transgender identity and subsequent commemoration of it in *Transgender Dysphoria Blues*. Against Me! approaches the topic with such intensity and obvious passion that it rekindles interest in what many (including me) thought was a band whose time was over.

October 22nd

tUnE-YaRdS

Divisive to say the least, some say genius and others say tOnE-dEaF. The truth is somewhere in the middle, with Merrill Garbus's devotion to rhythms and repetition tending towards either transcendence or annoyance, depending on the song.

Iceage/Helm/Father Murphy

Looks like the Danish punks in Iceage finally realized that tunes aren't antithetical

to the "punk spirit". If "Forever" and "The Lord's Favourite" is indicative of any sort of growth, it's realizing that you catch more flies with honey than vinegar. Only time will tell if their chops measure up to their newfound ambition, but hey—right now they're having fun figuring it all out, which is sort of what rock is all about.

October 23rd:

Meat Puppets

Country-rock as played by the Ramones, the Meat Puppets endured where labelmates Husker Du and Minutemen burned out. Vaguely psychedelic, but reining in any mind-bending tendencies to songform and drug-addled lyrics rather than letting them sprawl out musically—these are homegrown boys, after all.

October 24th:

Dum Dum Girls

Though the image the singer gives off evokes Karen O of the Yeah Yeah Yeahs, there's no trace of that frontwoman's edginess anywhere in the music of Dum Dum Girls. Instead, they provoke 1980s new wave, just as bass-heavy as PiL but really more in the lineage of Blondie. They'd be able to soundtrack an indie-music conscious movie easily (think

Cott Pilgrim, whatever connotations that has for you), but it's not quite as clear whether they stand firmly on their own.

he Twilight Sad

he Twilight Sad is one of those bands that you just wish lived up to their awesome name, like Death Cab for Cutie or the Silversun Pickups. "The Twilight Sad" has so much ambiguity,

so much underlying drama, that it can't help but be a little disappointing when you find out that they're basically a noisier version of Generic (Scottish) Indie Pop band, except over the years they've gotten rid of the noise. That being said, sometimes they come up with tunes that really make something of their names, especially on their first album, *Fourteen Autumns and Fourteen Winters*.

Rhye

Sounds spare, boring at first, but interplay develops among vocals, synths, and orchestral touches to make the album (*Woman*) into something more than the sum of its parts. Swooning vocals would place this into the realm of adult-contemporary, but a touch of that signature indie castration-complex neutered masculinity (sup, Ben Gibbard) adds existential flavor. **PLAY LOUD.**

Flying Lotus

By the time this comes out, You're Dead! will be about 4 days from its official release date, and from the sound of the already-released tracks, FlyLo is moving away from the subdued, almost smooth sound of *Until The Quiet Comes* back into the heavier, more complex instrumentation of *Cosmogramma*, but with an added conceptual bent: vocalists abound, and an overriding theme of death (esp. ego death, acid freaks) unites the album. Influence and Pitchfork-fetishism aside, the man puts on a great, visuals-heavy show (something that he's likely to incorporate his album theme into), and his music sates both the brain and the body. Highly recommend, especially if you missed

him at Summer Breeze last year.

Drive-By Truckers

It has to be fate that one of the most consistently rewarding and lyrically incisive Southern rock bands of the 2000s would be stuck with a name like "The Drive-by Truckers". The songwriting talent centers around Patterson Hood and Mike Cooley, with their distinctive yet related approaches: Hood as the grizzled observer, and Cooley as the lowlife in the midst of it all. This all comes with a Skynyrd-patented three-guitar attack that, despite seeming like it would be outdated and passé at this point, ends up brimming with more vitality than any third-wave punk band would, with better lyrics to boot.

October 25th

Speedy Ortiz/Ex Hex/Split Feet

They're not really punk per se, which ends up working in their favor. The drumming puts off immersion at first, clashing and bumping into other rhythms like math rock or some 70s prog-rock album. However, the directness of the riffs and the concision of the songs ends up pushing this from being an arty bedroom project into rock-band territory, not to mention Sadie Dupuis's Pavement-esque approach to lyricism.

October 26th

clipping.

They don't want to hear the Death Grips comparisons, and for good reason. The rapping sounds more Pusha T-esque than anything Stefan Burnett's ever done, and whereas Death Grips' move towards musique concrete accompanied a loss of coherency in lyricism, clipping. maintains stability while allowing the land-

scape behind the rappers to decay and reform behind them. The project here is in legacy to Public Enemy, not any underground rap group, and the group makes that legacy work for them. That said, this makes the albums play more like a classic rap album than any artistic statement, with obvious singles and features found throughout, a possible negative or positive depending on the listener.

October 30th

Slowdive/Low

The seminal shoegaze and slowcore artists (the ones who lasted, anyway), and together they make what's probably the best lineup to play this fall. If you like melancholy music at all, then GO. TO. THIS. CONCERT.

October 31st

Bonnie "Prince" Billy

Will Oldham was an actor before being a musician, and his whole "Appalachian Post-Punk" act is just that. However, that doesn't make it any less compelling than say, Bob Dylan, with "I See a Darkness" especially evoking such feeling that Johnny Cash felt the need to record a cover before his death. The sparseness might be off-putting for some, but for those looking for a distinctly rural ting to their sadness (Carissa's Wierd fans?) this is the perfect outlet.

Ben Frost/Cleared

Electro-ambient as played by fans of Earth and Sunn O))). Your mileage may vary, but for those drone-inclined listeners, By The Throat and AURORA are compositionally sound and pretty fucking scary at 2 AM. Will mean a lot to people who recognize Tim Hecker,

The Haxan Cloak, Fuck Buttons, and Fennesz, and not a lot to people who don't.

November 2nd

Allo Darlin'

If twee pop, which is what this is, is your least favorite thing in the world, I wouldn't blame you. Romantic lyrics with little-to-no self-examination, pop structure without much deviation, and a general hippy-dippy attitude. For me, though? It's too well-made musically, and just witty enough that I can overlook any annoying cutesiness, quoting "El Scorcho" in just the right way as to overlook that song's own angsty predilections. How strange, innocence.

November 5th

Kevin Drew

The former Broken Social Scene confirms many people's fears about the lightning-in-a-bottle nature of that project—despite admirable songwriting attempts and a haze that adds existential fervor, the newfound clarity of vocals adds near-nothing to the proceeds.

November 11th

Deerhoof

For a band that has so many #serious influences (noise rock, post-punk, math rock), it's a little surprising how fun Deerhoof sound. The quartet has been regularly putting out albums for almost twenty years now, and they've only gotten more ebullient, with the only signs of age being the slow erosion of guitar feedback that used to be pervasive throughout their songs. Dancing is encouraged, even if you don't know how: chances are everyone else at the show won't either.

November 12th

Hundred Waters/Interpol

One of the stranger matchups this fall, indie R&B act Hundred Waters seems like it should be touring behind FKA Twigs, but this touring move might be indicative of a careerist streak. For Interpol, on the other hand, the band has two camps: those who have diligently followed the band from the beginning throughout every twist and turn, the addition of keyboards and the removal of an extremely talented bassist, and those who listened to Turn on the Bright Lights and never had to get any more from the band. Even if you don't care that much about Interpol, though, it's hard to deny the power the post-punk band has when playing live. They exhibit a tightness and variation of sound that many bands aspire to. If all you've heard of them so far is "All the Rage Back Home", listen to "Specialist" for a more incisive look into how heavy the band can really get.

November 13th

New Pornographers

Power pop from a lot of people whose solo projects are probably more worth checking out, to be honest—basically the opposite of Broken Social Scene. That being said, they consistently put out full-bodied, rockin' tunes in a world where that's less common than it should be, and for that they should be rewarded. FKA Twigs

Filled with more vocal tension than the usual PBR&B (Really? That's the genre name at the moment? Sometimes I just fucking hate indie rock.) artist, she also modifies her vocals with studio effects

and vocoders a la Purity Ring. The only functional problem with this is the hermetic nature of the music; it's hard to imagine the intimacy of such a project as being suited for concert halls.

November 20th

of Montreal

While he can tie himself down to mortality and the real world when he wants to (see "The Past is a Grotesque Animal"), Kevin Barnes seems too content to distance himself from anything "real" both musically and lyrically, feeling content to languish in third-wave psychedelia that signifies, on average, less than the Magic Tree House books, and without the filter of childhood to boot.

November 22nd

Run the Jewels

Aggressive but not abrasive, which is what separates this from being "industrial hip hop" or "avant-garde hip hop". El-P's production retains a knack for melody as well as rhythmic complexity, and Killer Mike's flow is comprehensible while retaining intricacy. The two address heavy topics, but never with such gravity that it seems like a #important-work. Instead, it's two smart, politically conscious guys trading rhymes that nevertheless run circles around most stuff that's flowing down the mainstream.

Wussy

Robert Christgau's favorite band, and if that name means approximately shit to you, it's probably for the better. Wussy play folk-rock but with a constant undercurrent of drone, somewhere along the lines of Lynyrd Skynyrd as realized through Velvet Underground fans. Criminally underrated and consum-

mate professionals, Wussy may not have the perfect reputation that some of its fans might think, but it does put out more great songs every year than some of the most popular bands put out over the course of five. Songs for the skeptics: "Teenage Wasteland" and "Airborne".

November 25th

Death From Above 1979

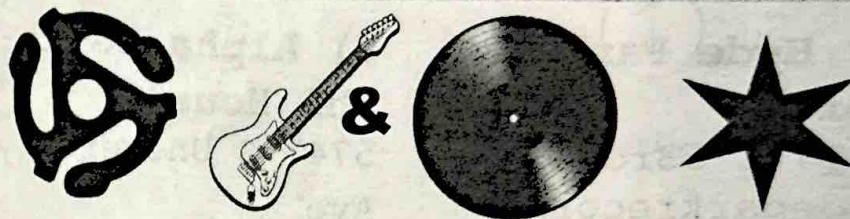
The singer/drummer has more melodic acuity than the noise surrounding him might suggest at first, but to call this pop-punk would do a disservice to the beautiful dissonance that comes out of the guitarist's instrument. However, when the focus is on so few parts attention eventually gets turned towards the lyrics, which raise eyebrows with their noise-punk frat-bro attitude. Guys obviously aren't familiar with Judith Butler, and the only female contact they seem to have eventually disintegrates into fetishism and coercion. Maybe that's why they seem so mopey all the time?

December 18th

Pallbearer

The second coming of Ozzy Osbourne is here, and his name is Brett Campbell. If 10 minute+ song lengths don't put you off, then this will be one of the most rewarding doom metal bands in a long while. Melodic without losing that sense of "heaviness" that metal requires, Pallbearer has all the elements of a crossover act without being so opposed to metal as a concept that it puts off purists. PLAY LOUD (for completely different reasons from Rhye).

THE CHICAGO RECORD STORE



MUSIC VENUE DIRECTORY

Fall 2014

Compiled by Juliet Eldred

It's common knowledge that Chicago is an incredible city for both record shopping and live music. While I originally intended on simply making a "best of" list for the WHPK zine, it ended up becoming far more comprehensive, based on the recommendations of friends, the internet, and my own experiences. Over fifty record stores and music venues in all corners of the city, from neighborhoods from Logan Square to Ravenswood to Pilsen and beyond are included in the following pages* (the music venues are marked on each map with a diamond). Whether you're a Chicago lifer or you've just moved to the Windy City, there's something in here for every music lover.

To see an interactive online version of the directory, visit www.tinyurl.com/chicagomusicmap.

*Editor's note: in compiling this list, I chose to exclude bars/venues that exclusively host 21+ shows in an effort to highlight age-inclusive spaces. I also did not include house venues, because of their highly ephemeral nature and to avoid disclosing the addresses of those who live there.

Hyde Park

1) Hyde Park Records

1377 E 53rd Street
hydeparkrecords.
com

2) The Promontory

5311 S Lake Park
Ave
promontorychicago.
com

3) WHPK

5706 S University
Ave
whpk.org

4) Alpha Delta Phi House

5747 S University
Ave

5) David and Reva Logan Cen- ter for the Arts

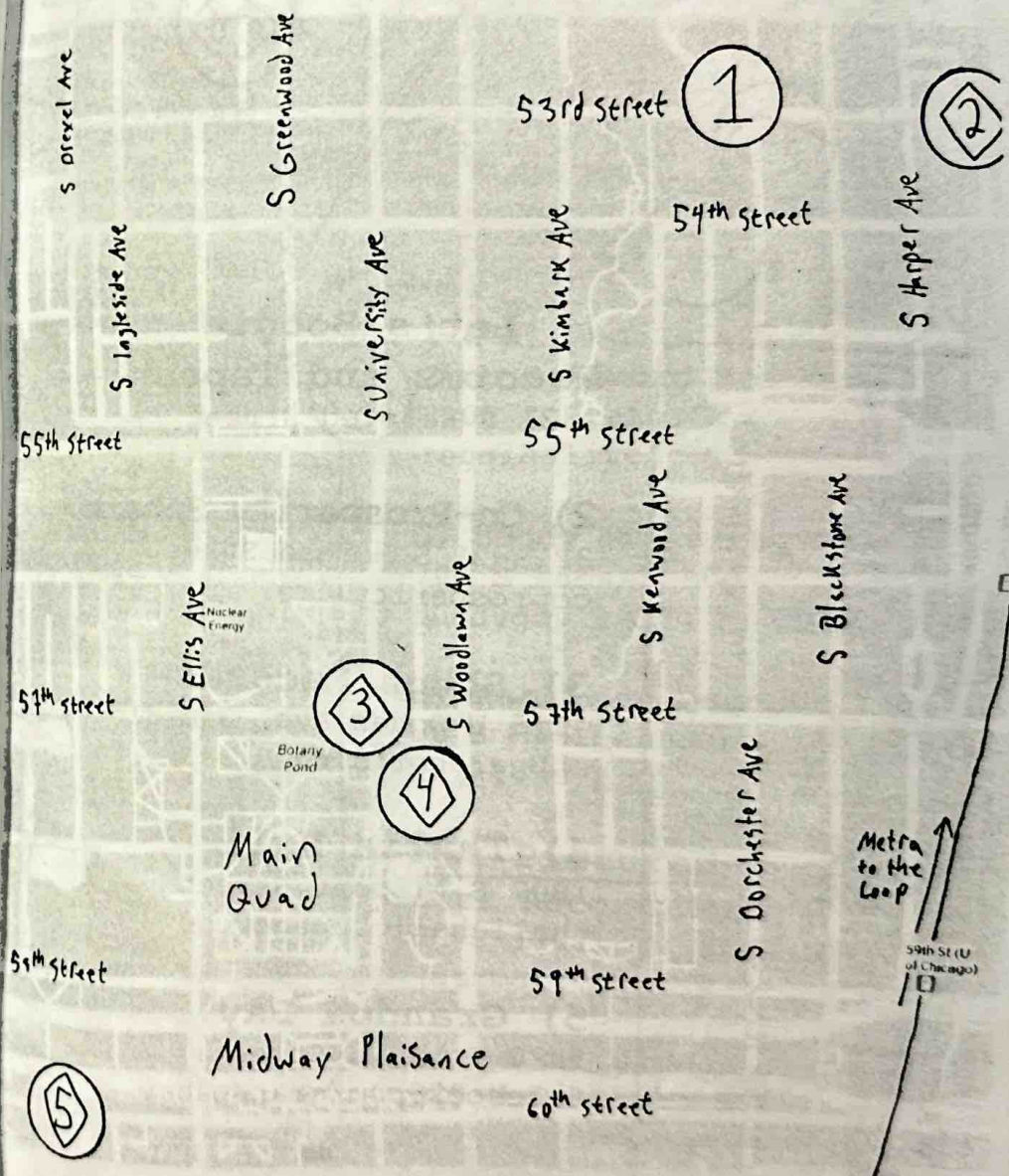
915 E 60th Street
logan.uchicago.edu

Not Pictured:

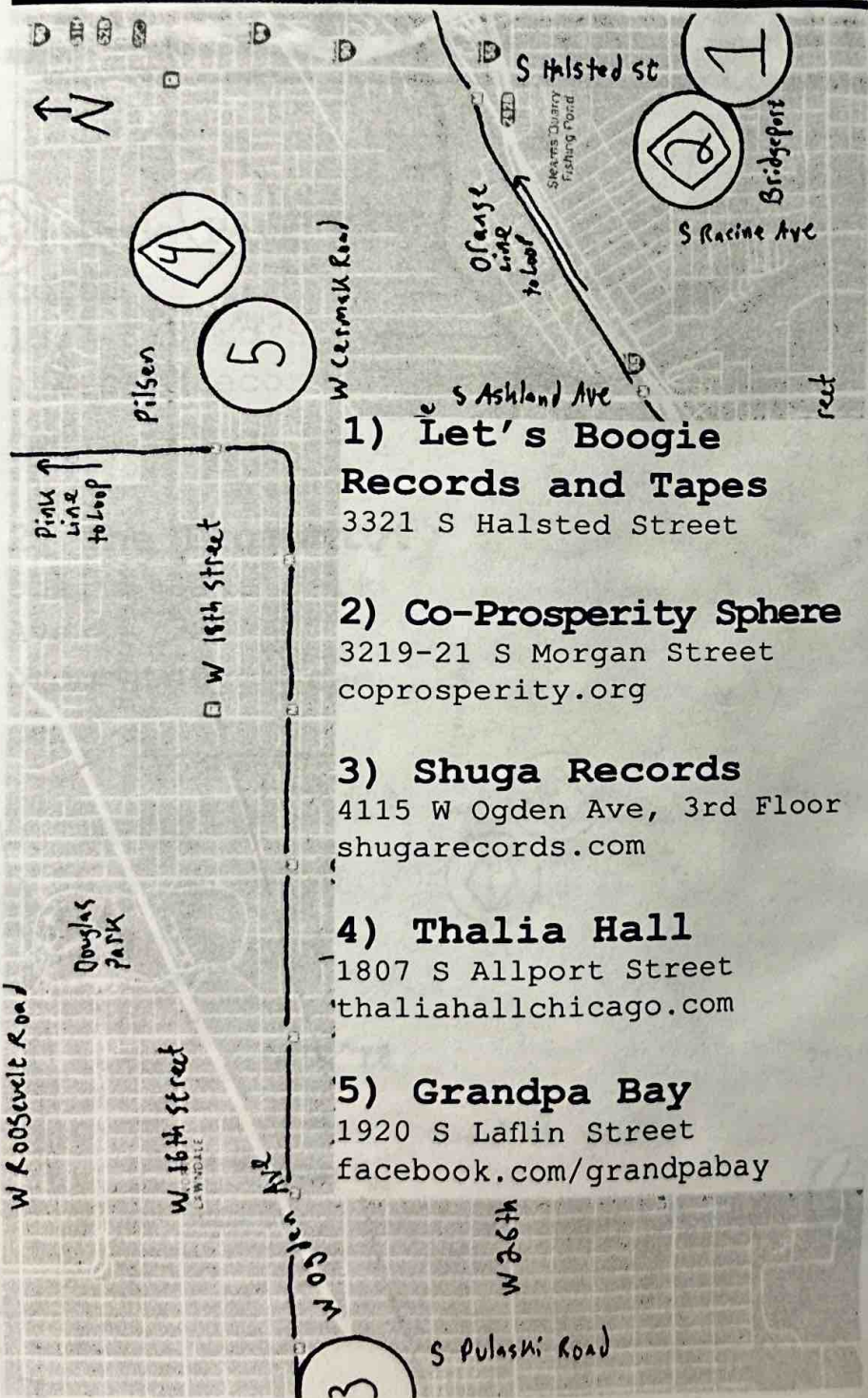
Room 43

1043 E 43rd Street
room43.org

and Kenwood



Bridgeport and Pilsen



1) **Let's Boogie Records and Tapes**
3321 S Halsted Street

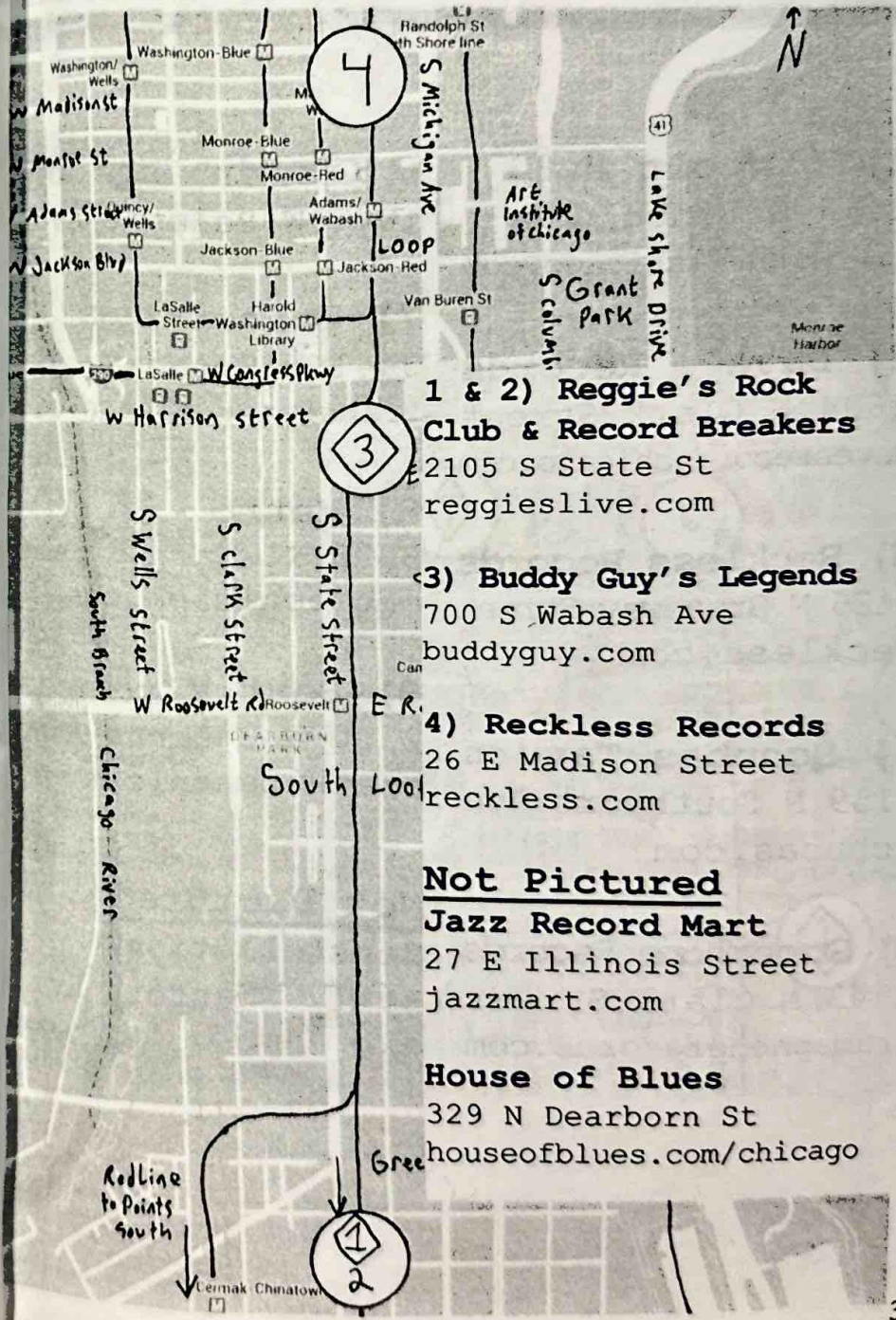
2) **Co-Prosperity Sphere**
3219-21 S Morgan Street
coprosperity.org

3) **Shuga Records**
4115 W Ogden Ave, 3rd Floor
shugarecords.com

4) **Thalia Hall**
1807 S Allport Street
thaliahallchicago.com

5) **Grandpa Bay**
1920 S Laflin Street
facebook.com/grandpabay

River North/Loop/Near South Side



1 & 2) **Reggie's Rock Club & Record Breakers**
2105 S State St
reggieslive.com

3) **Buddy Guy's Legends**
700 S Wabash Ave
buddyguy.com

4) **Reckless Records**
26 E Madison Street
reckless.com

Not Pictured
Jazz Record Mart
27 E Illinois Street
jazzmart.com

House of Blues
329 N Dearborn St
houseofblues.com/chicago

Lakeview and Lincoln Park

1) Lincoln Hall
2424 N Lincoln Ave
lincolnhallchicago.com

2) Dave's Records
2604 N Clark Street
davesrecordschicago.com

3) Reckless Records
3126 N Broadway Street
reckless.com

4) Schubas Tavern
3159 N Southport Ave
schubas.com

5) Gramophone Records
2843 N Clark Street
gramophonerecords.com

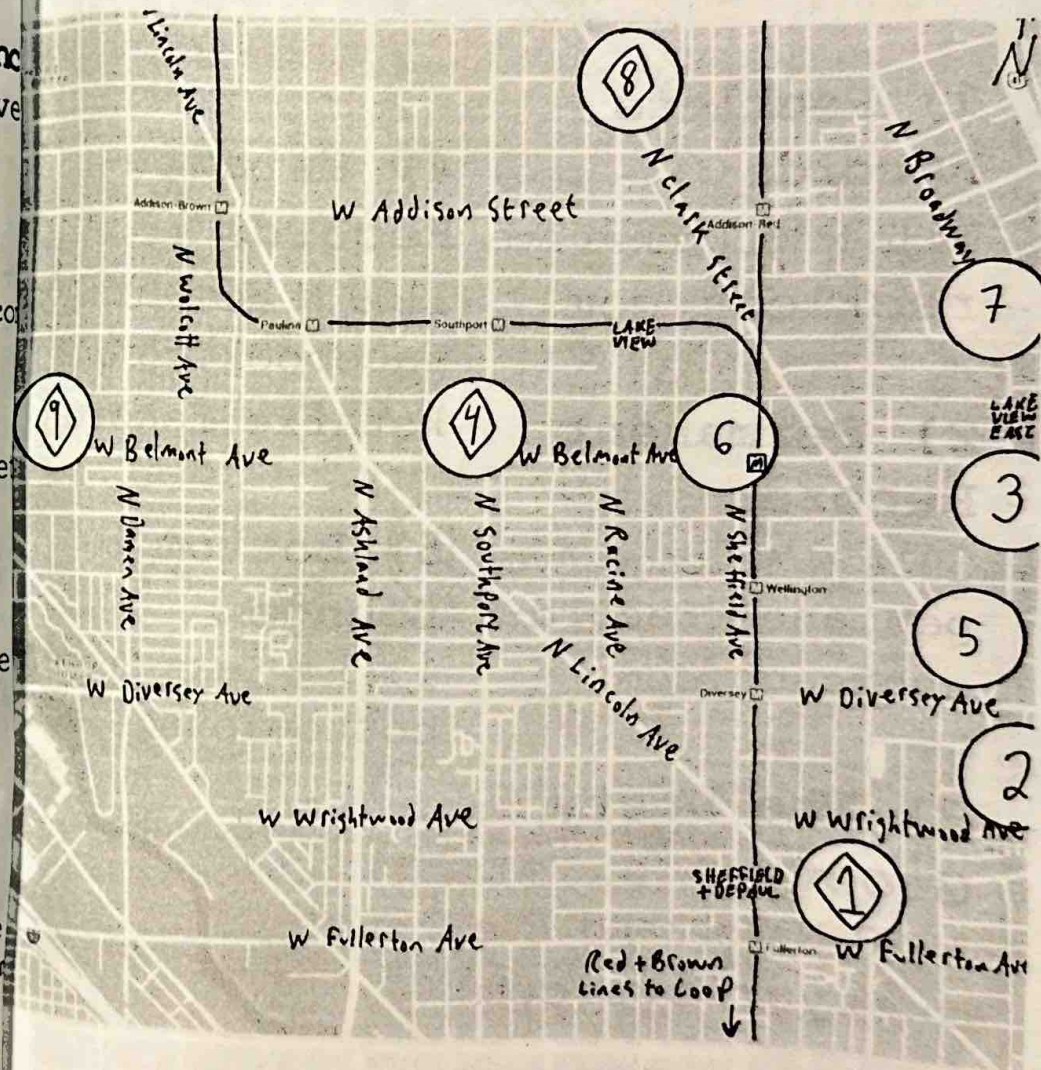
6) Groovin' High Inc
1047 W Belmont Ave

7) Transistor
3441 N Broadway
transistorchicago.com

8) Metro
3730 N Clark Street
metrochicago.com

9) Beat Kitchen
2100 W Belmont Ave
beatkitchen.com

Not Pictured
Constellation
3111 N Western Ave
constellation-chicago.com



Wicker Park/West Town

1) Reckless Records

1532 N Milwaukee Ave
reckless.com

2) Permanent Records

1914 W Chicago Ave
permanentrecord-
schicago.com

3) The Dusty Groove

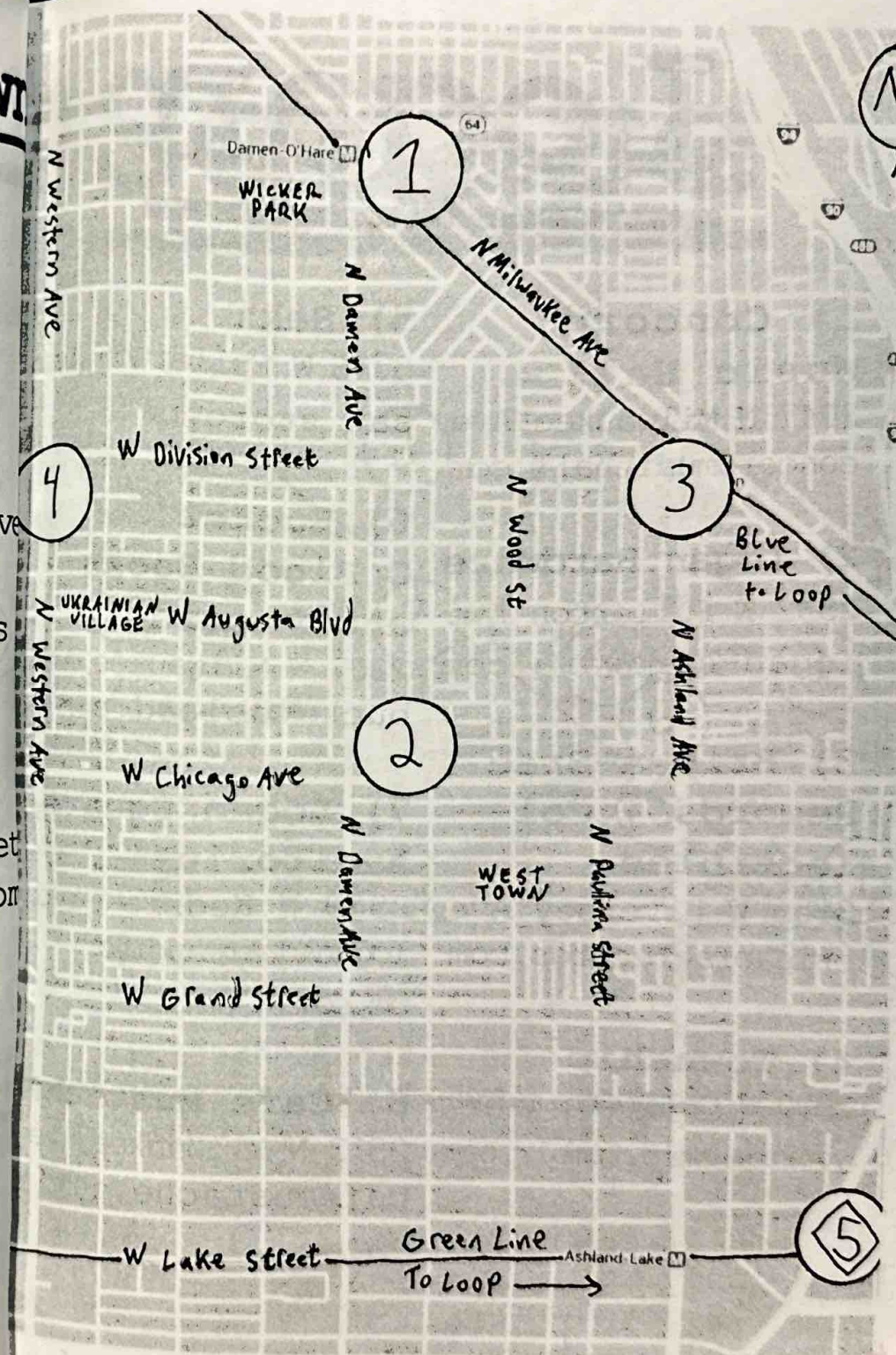
1120 N Ashland Ave
dustygroove.com

4) Kstarke Records

1109 N Western Ave
facebook.com/
kstarke.records

5) Bottom Lounge

1375 W Lake Street
bottomlounge.com



Logan

1) Concord Music Hall

2047 N Milwaukee Ave
concordmusichall.com

2) Logan Hardware

2532 W Fullerton Ave
logan-hardware.com

3) Bric-a-Brac Records + Collectibles

3156 W Diversey Ave
bricabracrecords.com

4) Township

2200 N California Ave
yourtownship.tumblr.com

5) Saki

3716 W Fullerton Ave
sakistore.net

6) Bucket O' Blood Books and Records

2307 N Milwaukee Ave
bucketoblood.com

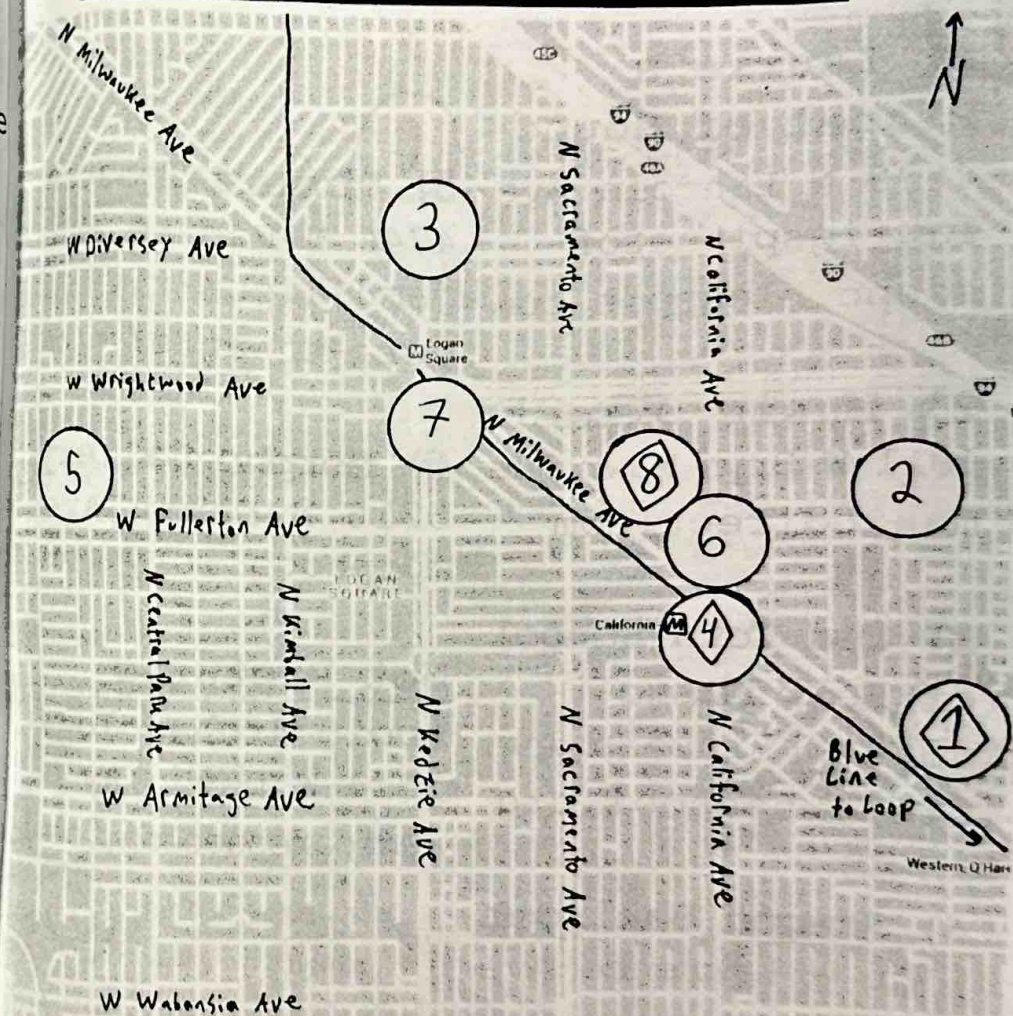
7) Logan Square Auditorium

2539 N Kedzie Blvd
logansquareauditorium.com

8) Cafe Mustache

2313 N Milwaukee Ave
cafemustache.com

Square



Uptown/Lincoln

1) Laurie's Planet of Sound

4639 N Lincoln Ave
lauriesplanetof-
sound.blogspot.com

2) Music Direct

1811 W Bryn Mawr Ave
musicdirect.com

3) Old Town School of Folk Music

4544 N Lincoln Ave
oldtownschool.org

4) Aragon Ballroom

1106 W Lawrence Ave
aragon.com

5) Riviera Theatre

4746 N Racine Ave
jamusa.com/riv-
iera-theatre/

6) Morpho Gallery

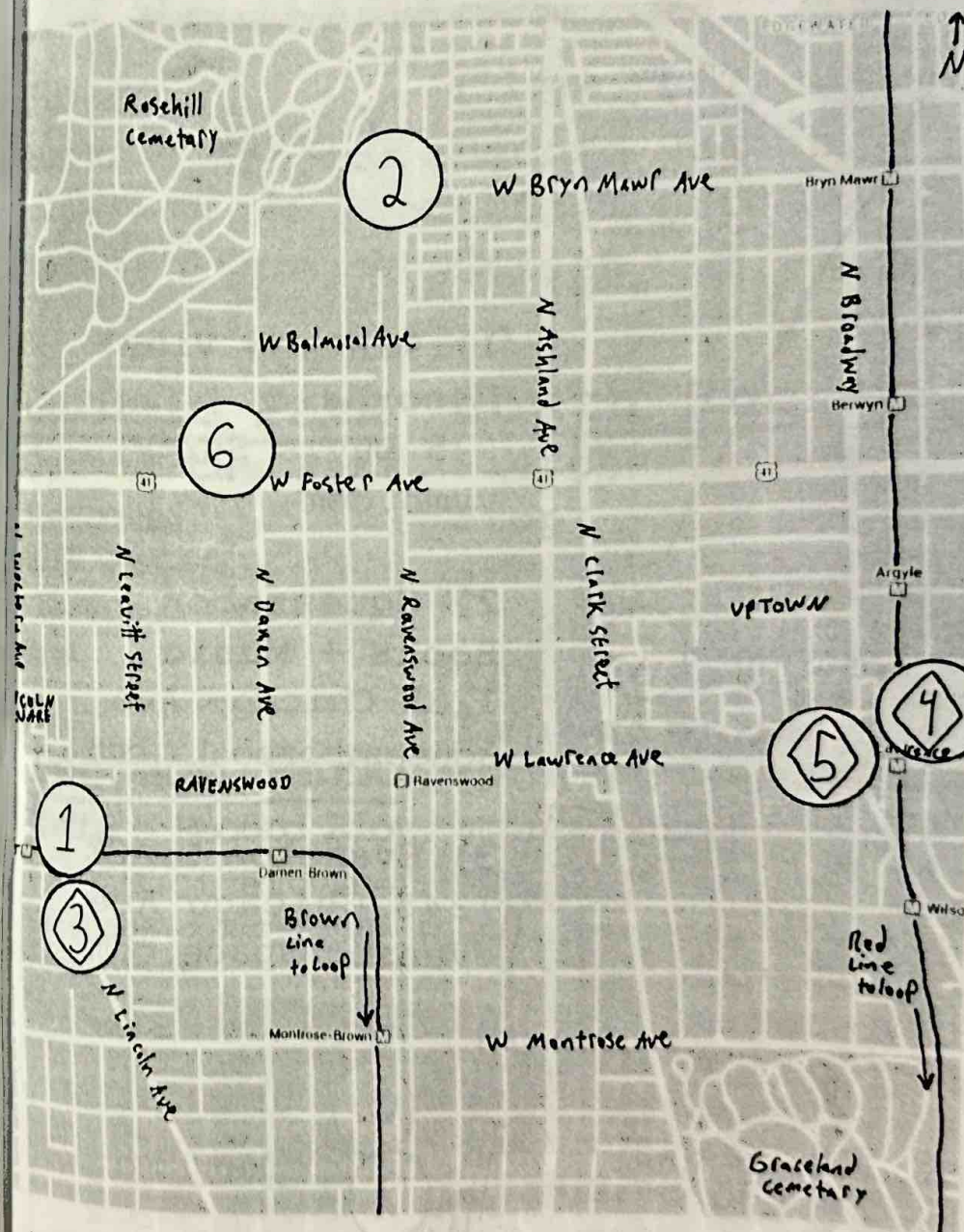
5216 N Damen Ave
morphogallery.com

Not Pictured

Audio Archaeology

1324 W Devon Ave
audioarchaeology.com

Square/Ravenswood



Evanston

(not Chicago)



1) Vintage Vinyl Records

925 Davis Street
vvmoo.com

2) Squeezebox Books + Music

1235 Chicago Ave
squeezeboxbooks.com

3) Evanston SPACE

1245 Chicago Ave
evanston.space.com

Other

Beverly

Beverly Records

11612 S Western Ave
beverlyrecords.com

Clearing

Record Dugout

6053 W 63rd Street

Garfield Park

Out of the Past Records

4407 W Madison Street
outofthepastrecords.com

South Shore

Fletcher's One Stop

457 E 75th Street

The Music Experience

1959 1/2 E 73rd Street
amusicexperience.com

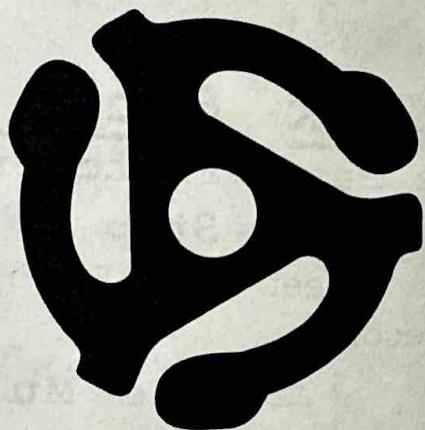
Portage Park

Raffe's Record Riot

4350 N Cicero Ave
facebook.com/raffes-recordriot

Fresh From the “New Bin”

DJs Review Records



Before a new CD or LP can be added to the WHPK record library, it must be reviewed by DJ, who writes their comments on a small white label affixed to its corner. Music Directors Andrew Fialkowski and Dylan West, longtime DJ Mike O’Flaherty, and other station members give their thoughts on the newest additions to the “New Bin,” the drawer in the record library that contains recent releases as well as reissues of older music.

Mike O’Flaherty

Watery Love – *Decorative Feeding* (In the Red, 2014)
Musically and emotionally dissonant garage-punk that staggers around in a mid-tempo migraine that effectively imparts their sweeping disgust with contemporary life to the listener...like Tyvek waking up in a cold basement wearing nothing but urine-soaked briefs.

La Luz – *It’s Alive* (Hardly Art, 2013)
Garage-punk women playing surf/girl-group stuff, kind of a “Stones” to Best Coast’s “Beatles”— it’s got a really lovely, haunted late-night feel that conjures up the Cramps in an elegiac mood backing an undead Astrud Gilberto.

Joanna Gruesome – *Weird Sister* (Slumberland, 2014)
This falls into the neo-C86/twee Brit-style indie-guitar-pop niche that’s one of this label’s signature, and this group actually is from the UK, but this is unusually hard-driving, volatile and convulsive stuff, shot through with atonal outbursts and hidden song-structural trapdoors and hairpin turns...brash, raw, gorgeous...

Andrew Fialkowski

Public Housing – *Public Housing* (Torn Light, 2013)

Damn good guitar noise from these North Kentucky former free-jazzers (**Wasteland Jazz Unit**). In a scene and on a label generally hated for abject brutality (e.g. **Shredded Nerve**), *Public Housing* cerebrally riff through a post-apocalyptic shitstorm, drawling and stumbling around what seems like a **Waste Management**-led incarnation of hell, but really is just the greater Cincinnati area. It's sparse, droning and despondent, complete with amorphous synths and a "we're fucked" mantra. Dripping and seething, it's a real good time.

Shredded Nerve – *Retention* (Torn Light, 2014)

Early 2014 release from the fairly prolific, Cincinnati-based stress-monger **Justin Lakes**. This is pretty brutalizing loop in layer-type stuff, also featuring the occasional vocalization, static, and smashing metal sounds. It's very Club Rectum-core, and possibly even rougher than most of the stuff you'd see there (or in the Chicago-Milwaukee corridor in general). However, I'm still fond of it, especially side one, which eschews a typical harsh noise setup for an intriguing interplay of static, found-metal percussion and synth babbling.

Sonny Vincent – *Cyanide Consommé* (Dischord, 2014)

70's (proto)punk icon Sonny Vincent (of the **Testors** and **Fury**) returns with a surprisingly youthful collection of rippers that pays homage to his pretty damn illustrious

past without sounding dated and unnecessary. It's clear he knows damn well what he's doing, and these classic snot punk cuts reinforce that much of it could hold up well against anything from the Testors' discography, as the vocals are spastic, the guitar manic but together, and the general approach is brash. It's really a hard record not to like, and given the number one charting position of **Fury**'s "Flying" 45 last year, I expect you will feel the same.

Krill – *Krillpilation Volume One* (Self-Released, 2014)

2014 Summer Breeze vets and internet hype beasts **Krill** bring their Massachusetts math yowling to CD in a career-spanning revue...you probably know what this is about, more or less. The time signatures are odd, the vocals are earnest and personal and the whole thing feels cool and like your friends might have done it. It's not necessarily mind-blowing to me, but it's gleefully college radio-core and the songs about shit and the early computer animations are admittedly delightful. I've found myself tending to the earlier, rougher, more lo-fi stuff on here, which provide the best examples of earnest yowling, less the "let's-make-songs-about-our-other-cool-friends-who-are-cool" thing that they've gotten into...

Juliet Eldred

Unholy Two — *Talk About Hardcore* (12xU, 2014)

Esteemed graduates of the **Jesus Lizard** School of Guitar Sounds, Columbus OH trio **Unholy Two** have their gain knobs cranked up far past 11 on this pulverizing release. "Abrasive" doesn't do justice to their feedback-drenched, brutally heavy sound that's comparable to **Swans** if only for its ability to make you feel like you're being punched in the stomach repeatedly (in the best way possible). The album ranges from more conventional jams a la **Big Black** to all-out noise freakouts reminiscent of "The Diamond Sea" on *DMT*. While the album's melodic elements are largely buried in the noise, they frequently cut through the layers of feedback to great effect. It's not for everyone, but if you're into bands like **Lightning Bolt**, early **Black Dice**, and **Naked Raygun**, this will be a very special treat. Talk about hardcore!

Dama/Libra — *Claw* (Northern Spy, 2014)

Claw is heavy on the organ sounds; while some songs incorporate chants reminiscent of a church choir, invoking an especially ominous Sunday service, others are gentler, as if **Jeff Mangum** were to lull you to sleep with some sort of fucked-up lullaby. The drone influence of **Sunn O))),** of which **Dama/Libra's** Joel Phelps was formerly a member, is definitely palpable here, but it seems to be deployed in a more subtle, less-aggressive way. While the album is overwhelmingly dark and eerie, its occasional moments of brightness prevent it from becoming too heavy. Great for fans of **The Microphones**, **Jordaan Mason** and **the Horse Museum**, and **Have a Nice Life**.

Planning for Burial — *Desideratum* (Flenser, 2014)

The gloom is heavy on this one. **Planning for Burial** take the idioms of shoegaze and expand them far beyond the well-trodden territory of **My Bloody Valentine** and their followers, incorporating tape loops, audio samples and elements of post-rock, black metal, and drone into expansive sonic textures. While the vocals are largely buried in the mix, as is typical of much shoegaze, the lyrics recall vignettes of a past relationship, further reinforcing the album's melancholy tone. While it sometimes feels as if the songs on *Desideratum*—which itself is defined as "something that is needed or wanted"—seem to be building toward musical climaxes that are never quite reached, **Planning for Burial** succeeds in creating darkly gorgeous, evocative compositions that are definitely worth your time.

Dylan West

The Invisible Hands – *The Invisible Hands* (Abduction, 2013)
This album is everything music should be. Post-Sun City Girls dark, orchestral, worldly, at times even poppy rock that, unlike SCG, you can actually wrap your head around. "Dream Machine" is sinister bossa nova-rock, "Black Weather Shoes" is solidly-done orchestral guitar pop, and "Soma" is the greatest song of 2013. SCG are instrumental and songwriting virtuosos. Maybe they're getting old, but for the first time they sound accessible too.

Old 97's – *Most Messed Up* (ATO, 2014)

I wish I'd listened to these guys long ago. You rarely get such a solid intro to a band's sound and ethos on a twentieth-anniversary album, but this one kicks ass in tight-yet-barnstorming country rock style. It's nothing "groundbreaking" but you can pump yer fist to endlessly; after **Drive-By Truckers'** disappointingly past-their-prime release earlier this year (on the same ATO label), this gives you a breath of fresh southern air thru yer speakers.

Dark Matter – *Dark Matter* (Siltbreeze, 2012)

Brooding yet ultimately flat post-punk/(near) psychedelia from New Zealand that's been positively compared to **Roxy Music**. Think **Fresh & Onlys** plus quavering half-Bryan Ferry, half Philip-Oakley vocals. A decent bit of nostalgia that deserves repeat listens. Some of the guitar riffs are surpassingly catchy, yet the songs lie on the dirge like side of rock and roll.

